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FOR

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 By His **LORDSHIP'S**  
 Most Obedient Servant,  
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Since Musick has been always esteem'd the most agreeable as well as most innocent Amusement; never failing to please the polite & generous Part of Mankind, we hop'd the following Entertainment (which has been approv'd of by the best Judges) will meet with that Encouragement and Applause, which we presume is due to the Labour we have been at to make it complete.

As all things of this Nature that have appear'd in the World, have been generally of a Size more adapted to a Library, than to accompany one Abroad; we flatter our Selves with the hopes of a favourable Reception for this Collection; the manner of introducing it being entirely new, &c.

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The Proprietors.

By an unknown Hand.

On the following *OPERA* Airs

*Quæst sua gratia parvis.*

*So small a Space! — yet here we find  
All that can ease or charm the Mind:  
Whoever does this Jewel wear  
May conquer Grief and banish Care;  
All-powerful Fate a-while controul,  
And, Spite of Necessity, make Gay the Soul:  
Force black Despair itself to Smile,  
And Love's successless Pains beguile.*

*Thus in a little Circle stands  
Some wondrous Sage, whose least Commands  
Display the Mysteries of his Art  
To please the Ear, and joy the Heart,  
By Magick Sounds and Mystick Sights  
All Senses he at once delights,  
To such a height our Transports rise  
His Praise is lost in our Surprise*

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Note The II. Edition of this Book is now printing therefore those who intend to have their Names inserted as Encouragers of the Work must send their first Payments forthwith

*A Favourite Minuet in Italian and English*

Sol = per te S'amale pene Senza Spene di merce  
 Dear Charming Fair, no longer Tears, least I Despair, Oh give me ease!

quan to mai godrala f. fetto Seil di letto e  
 Should you now deny to Crown me with Joy my Fair I can't Fly, but die

Salper te Si Si Sol per te  
 if your Coy, but die if your Coy.

*Handwritten signature*



2 *A Favourite SONG,*

*Largo*

*Ritorna o dolce a more confor-ta questo*

*sen confor-ta questo sen o dolce a more o dolce a more con-*

*for-ta questo sen For ritorna o dolce a more con-*

*for-ta questo sen ritorna ritorna o dolce a -*

*more confor-ta questo sen confor-ta confor-ta questo*

*sen For 6 6 4 7 les pi a il n' glo*

Detailed description: This page contains a musical score for a song. It features two systems of piano accompaniment (treble and bass clefs) and a vocal line. The tempo is marked 'Largo'. The lyrics are in Italian and are written below the vocal line. There are several measures with fingerings (6, 7) and dynamics (For) indicated. The score ends with a double bar line and a fermata.

3 *In the Opera of Otho.*

*core di stringer il suo ben sospira il mesto core fos-*

*-piu il mesto core di stringer il suo ben di stringer il suo ben!*

*Flute*

*Largo. Sym.*

*Song*

*Sym.*

*Song*

*Sym.*

*Da Capo*

Detailed description: This page contains a musical score for a piece from the opera 'Otho'. It features a vocal line with Italian lyrics and a piano accompaniment. The tempo is marked 'Largo'. There are sections for 'Flute' and 'Sym.' (Symphony). The score includes a 'Da Capo' instruction at the end. The page is numbered '3' in the top right corner.

*A Favourite Minuet, in y Opera of Floridante,*

*All.*

*Oh lovely*  
*O cara*  
*Charmer no more oppress me Beauty amazing fly to my Arms*  
*spene del mio diletto il core amante si fida in te*  
*Oh lovely Charmer no more oppress me beauty amazing fly to my*  
*O cara spene del mio diletto il core amante si fida in*  
*Arms Oh lovely Charmer*  
*te O spene ca.....ra*  
*Oh lovely Charmer no more oppress me Beauty amazing fly to my Arms*  
*O cara spene del mio diletto il core amante si fida in te*  
*Oh lovely Charmer*  
*O spene ca.....ra*

*In English and Italian.*

*Oh lovely Charmer no more oppress me Beauty amazing fly quick to my*  
*O cara spene del mio diletto il core amante si fida in*  
*Arms fly quick to my Arms*  
*te il fida in te*  
*Dear sweetest Angel quickly come fly to me*  
*L'amato bene che toru al petto*  
*and let me revel in thy sweet charms & let me re*  
*fido e collante al par di me fido e collan*  
*del in thy sweet Charms dear sweetest Angel quickly come*  
*te l'amato bene che torni*  
*blest me and let me revel in thy Sweet Charms Da Capo*  
*aspetto fido e collante al par di me*  
*Turn over for the Flute*

6 *O Cara Spene, &c.*

*Sym.*  
*Allegro*  
*Song*  
*Sym.*  
*Song*  
*tr*

This page contains ten staves of musical notation. The first staff is marked with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is indicated as 'Allegro'. The score includes various musical notations such as slurs, trills (tr), and dynamic markings. The word 'Song' appears on the third, fourth, and fifth staves, indicating vocal or melodic passages. The piece concludes with a trill on the eighth staff.

*For the Flute.* 7

*Sym.*  
*Sym.*  
*Song*  
*Song*  
*Song*  
*Song*  
*Song*  
*Song*  
*Song*  
*Da Capo*

This page contains ten staves of musical notation, continuing from the previous page. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The score is characterized by frequent trills (tr) and slurs. The word 'Song' is repeated on seven of the staves, indicating a continuous vocal or melodic line. The piece ends with a 'Da Capo' instruction on the final staff, which includes a repeat sign and a double bar line.

8 *A Minuet in Italian and English*

Se Vuoi ch'io viva lascia d'amor lascia d'amor co lei  
See how I languish, O Charming Fair, pity my Anguish, your

che regna nel... tuo cor che viv non poss' io Se.  
Lover non spare, non spare. Faithful & True, I'll be to you,

Viue nel tuo petto quel mio nemico a  
Crowns shoud not tempt me, to bid you a-dieu, Joys

mor quel Nemico a-mor  
there is none to me, without you.

Flute

*A Favourite SONG in Griselda* 9

Andante  
'Tis my

Glory to adore you, you're so Char-ming, O my dearest,

why should I of Fate complain: Tho' I'm not y' happiest Swain

Still, still I'm y' severest, Evermore I'll adore O my dearest.

Flute

How tormenting is the Passion,  
When our Wi-shes are in Vain  
But to gaze on one so fair,  
Makes amends for all my care:  
Why, why should I of Fate complain?  
Evermore I'll adore, Oh my Dearest.

10  
*A Favourite SONG, in Italian & English*

Più be-ni-gno par-che arri-da ver-so noi il  
*Charm-er hear your faith-ful Love; nor dis-dain to ad-*  
 cie-lo e amor ei promette all al-ma fi-da  
*-mit his Flame; cease to Slight, your Scorn give over,*  
 di dar regua al suo dolor Più be-ni-gno  
*Con-stant e-ver I'll remain. Charms sur-round these*  
 par-che arri-da ver-so noi il cie-lo e amor  
*love-ly Fea-tures, ten-der pit-ty grant your Slave,*  
 Più be-ni-gno par-che arri-da ver-so  
*turn and be so kind a Creature, haste and*

*In the Opera of Coriolanus.* 11

Noi il cie-lo e amor. Re-ternello  
*Heals the Wounds you gave.*

# A SONG in the Opera

*Love leads to Battle, who dares op-pose him: the Rebel*

*Squadrons his Presence fly,*

*Love leads to Battle, who dares op-pose him: y Rebel Squadrons*

*his Presence fly, See how y*

*He-ro drives all be-fore him, Armed with Lightning*

# Of Camilla.

*Shot from her Eyes, see how the He-ro drives all be-fore him*

*Armed with Light-ning shot from her Eyes. Da Capo*

*Da Capo*

14

## An AIR, in Italian &amp; English,

No, no, no; I will no more believe thee,  
No, no, no; non voi piu star in pe...ne,

you shall no more deceive me, to Love I  
sprezzo la mia ca-te ne, e bramo

bid adieu, to Love I bid adieu: No, you  
di morir, e bra-mo di morir: No, non

shall no more delude me, in vain I have  
voi piu star in pe...ne, sprezzo la mia

persu'd thee, farewell to Love and you, to  
ca...te...ne, e bra-mo di mo-rir, e

15

## Sung at the Theatre in Drury-Lane

Love I bid adieu, farewell to Love and  
bramo di morir, e bramo di mo-

you, to Love I bid adieu, fare=  
:rir, e bramo di morir, e

=wel to Love and you.  
bramo di mo...rir.

*Decorative flourish consisting of five stylized, intertwined musical notes.*

# A SONG in y<sup>e</sup> Opera

Love thou airy vain Illusion, Love thou airy  
vain Illusion, fly Deceiver, fly Deceiver, fly De-ceiver  
of my Joys, of my Joys, all thy Arts are but  
Delusion, whilst vain Hope my Heart decoys, all thy Arts are  
but Delusion, whilst vain Hope my Heart decoys:

# Of Phyrrius and Demetrius.

But Charmer, I still adore ne'er tease me, but ease me, Loves Pass-  
ion shall please me, whilst I your Aid implore, ne'er tease me, but  
ease me, Loves Passion shall please me, whilst I your Aid implore. D.C

D C D C D

Da Capo





20 *A SONG in the Opera*

*The Chains of Love*

*wear; I burn and I despair, yet blefs my Charmer, yet blefs*

*my Charmer, the Chains of Love I wear; I burn &*

*I despair, yet blefs my Charmer, the Chains of Love*

*wear; I burn & I despair, yet blefs my Charmer I burn & I despair yet*

*blefs my Charmer, the Chains of Love I wear; I burn &*

*I despair, yet blefs my Charmer, the Chains of Love*

*Of Thomyris.* 21

*to great would bring*

*Joy, the Pleasure would destroy, could my Flame warm*

*her, could my Flame warm her, the Pleasure would de-*

*stroy, could my Flame warm her,*

**For the FLUTE**

*Da Capo*

A SONG in the Opera

Too lovely cruel Fair

Too lovely cruel

Fair, can I the Torture bear, to see thee flying? too lovely cruel

Fair, too lovely cruel Fair, can I the Torture bear, to see thee

Fly .....ing, too lovely cruel Fair, too lovely

cruel Fair, can I the Torture bear, to see the Fly .....ing

Of Pyrrhus and Demetrius.

Must I behold these Charms, must I behold these

Charms, doom'd to another's Arms, while I am dying doom'd to be

= other's Arms, while I am dying, while I am dy.....ing.

Da Capo

Decorative flourish

# A Favourite SONG

Musical score for 'A Favourite SONG'. It consists of a vocal line and a piano accompaniment. The piano part features a complex, rhythmic accompaniment with many sixteenth notes. The vocal line includes the following lyrics:

*Round*..... *d her see Cupid, flying be*  
*with his Willing Dying. Such Graces shine all o'er her, Gods*  
*might Adore her. Such Graces, such Graces, such Graces*  
*shine all o'er her, Gods might Adore her, such Graces shine all*  
*o'er her, Gods might Adore her.*

The score includes a section marked 'A' and a 'Da Capo' instruction at the end.

# In the Opera of Camilla.

Musical score for 'In the Opera of Camilla'. It features a vocal line and a piano accompaniment. The piano part has a complex, rhythmic accompaniment. The vocal line includes the following lyrics:

*Blind Boy for bear to see her, thy Flame admits no*  
*Curc, to me in sight of Heav'n, her Faith is given, her Faith is*  
*given, her Faith is given, to me in sight of Heav'n, her Faith is given*  
 Da Capo

Below the vocal line, there is a section for a flute:

For the  
 FLUTE

The score includes a 'Da Capo' instruction at the end.

# A SONG in the Opera

*A Secret Joy I share, tho absent from my Fair,*  
*tho absent from my Fair, her sight desi-ring, tho absent*  
*from my Fair, her sight desi-ring, A Secret Joy I share,*  
*tho absent from my Fair, tho absent from my Fair, her sight*  
*desiring.*

# Of Love's Triumph.

*Too happy near my Treasure, paid*  
*with excess of Pleasure, I'm expi-ring, too happy near*  
*my Treasure, paid with excess of Pleasure, I'm expiring.*

*Da Capo*

D.C.

# A SONG in the Opera

Musical score for 'A SONG in the Opera'. It consists of a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The vocal line is in a 6/8 time signature. The lyrics are: "So form'd to charm Lovely all over, so form'd to charm Lovely all over, you wound a Lover in ev'ry Part, you wound a Lover in ev'ry Part, you wound a Lover in ev'ry Part, you wound a".

# Of Love's Triumph.

Musical score for 'Of Love's Triumph.' It includes a vocal line, a piano accompaniment, and a flute part. The piano accompaniment is highly rhythmic and intricate. The vocal line has the lyrics: "but we rec-ov-er, when we dis-co-ur, there is a Rove-r within your Heart, there is a Rove-r within your Heart." The flute part is marked "Flute" and "Da Capo".

30 *A SONG in y<sup>e</sup> Opera of Love's Triumph*

Why are you kind too late, my Heart is mine no more, why  
 are you kind too late, my Heart is mine no more. *Why should I  
 my Fate, too warm your Breast before, again I would adore,  
 aga-in I would adore, Why are you kind too late, my Heart is  
 mine no more, why are you kind too late, my Heart is mine no more.*

The score consists of a vocal line and a piano accompaniment. The vocal line features lyrics and is marked with 'S:'. The piano accompaniment includes various musical notations such as notes, rests, and ornaments.

31 *Seraphina's Return.*

See, see my Se-ra-  
 -phina comes adorn'd with ev'ry Grace, Loth Gods from your  
 = let tial Dooms, and View her charming Face; Then search  
 tell, if you can find, in all your sacred Groves, a Nymph, or  
 Godde's, so divine, as she whom Strephon loves!

The score includes a vocal line with lyrics and a piano accompaniment. The piano part features complex rhythmic patterns and fingerings. Below the piano part, there is a section for Flute with its own musical notation.

*A SONG in y Opera of Love's Triumph*

*Do like the Rest, Do like the Rest, a Lo-ver's Heart to Strike, Strike, They leer, they sneer they drofs, Carefs, and wheedle where they like; they leer; they sneer; they drofs; Carefs; & wheedle where they like.*

Flute

*A SONG in Jupiter & Europa.*

*This great World's but a Trouble, where all must their fortunes bear, make the most of the Bubble, you'll have but a Neighbours Fair. Let not Scalous gaze ye, think of naught but please ye, what's past is but in vain to wish for the time, a gain.*

*When dull cares does attack you,  
 Drinking will those Clouds repel,  
 Four good Bottles will make you,  
 Happy they seldom fail,  
 If a fifth should be wanted,  
 Ask the Gods, 'twill be granted;  
 Thus you'll easily obtain,  
 A Remedy for all Pain.*

Flute



34 *A Favourite SONG,*

..... ma mia Si sol tu sei la mia gloria il mio diletto

*Al...* ..... ma mia Si sol tu sei Si sol sol tu

Sei la... mia gloria la... mia glo... ria il

mia dilet... to Si sol si sol tu sei mia glo...

..... ria il mi o dilet... *p*

Dal poter de' Somi Dei piu bel

*In the Opera of Floridante.* 35

dono io non aspetto no non aspet... to piu bel

*adagio*

dono io non aspet. to *Al...* ma mia *D.C.*

54

**Flute**

*adagio* *Larghetto*

*Sym.* *Song*

*Sym.*

*Song*

*Sym.*

*Song*

*Da Capo*

36 A Favourite SONG in the Opera of Floridante.

Se ri solvi abbandonarmi tortorella  
 I might her Lover, leave me let me die in Peace;  
 Se ri solvi abbandonarmi tortorella  
 I might her Lover, leave me let me die in Peace,  
 Se ri solvi abbandonarmi tortorella  
 I might her Lover, leave me let me die in Peace.

In English and Italian.

leave me, leave me let me die in Peace.  
 non ho non lo viver senza te  
 leave me let me die in Peace.  
 non ho non lo viver senza te  
 leave me let me die in Peace.  
 non ho non lo viver senza te  
 leave me let me die in Peace.  
 non ho non lo viver senza te

Turn over for the Flute

38

*Se ri Solvi, &c. For y<sup>e</sup> Flute.*

Musical score for 'Se ri Solvi, &c. For y<sup>e</sup> Flute.' The score consists of ten staves of music. It includes various musical notations such as trills (tr), ornaments (Sym), and dynamic markings (Song). The piece concludes with a 'Da Capo' instruction.

*(A Favourite Minuet) Sung at y<sup>e</sup> Theatre Royal*

Musical score for '(A Favourite Minuet) Sung at y<sup>e</sup> Theatre Royal'. The score consists of five staves of music. It includes lyrics written below the notes: 'Charming is your Shape & Air, and your Face, & and your Face, as morning fair Coral Lip & Neck of Snow, Cheek, where opening Eyes blow, Cheek, where opening Eyes blow, opening Blow, when you speak, or smile, or move, all is Rapture, all is Love.' The score includes various musical notations such as trills (tr), ornaments (Sym), and dynamic markings (Song).

*But those Eyes, alas! I hate  
Eyes that's heedless of my Fate;  
Shine with undiscerning Rays  
On the Fopling, idle gaze:  
Watch the Glances of the Vain,  
Meeting mine with cold Disdain.*

*Flute*

Musical score for 'Flute'. The score consists of three staves of music. It includes various musical notations such as trills (tr), ornaments (Sym), and dynamic markings (Song).

40 A SONG in the Opera of Thomyris.

Ye Pow'rs my welcome Death forgive, to meet my Love, my  
Soul is fly.....ing, since for him I could not live; since for him I could not  
live, with Joy... with Joy..... for him I'm dy.....ing.



A SONG in the Opera of Thomyris. 41

Freedom, thou greatest Blessing,  
thou greatest Blessing, why have I left thy Joys,  
Pining, no Rest possej'ing, no Rest possej'ing, Grief all my Pleas-  
-ure employ; Grief all my Pleas-ure employ. Thy Loss now  
to my Eyes; a Flood of Tears will cost, oh why do we not Prize our Treasure till tis lost.

Flute

Da Capo

A SONG in the Opera

6 4 7

6 47

*Ap-  
p*

*par all'ispirer,* *Appar all'ispirer*

gratie accorre-te Ogratie accor

*Graces from Laphos descending, and Cyprus fir going, Clinene is*

re-te da Pa-fu scende te e Ci pro Latiate Clinene qui

nea; & Cyprus fir going Clinene is nea; Cline..... ne Ci

vien o gratie accorre te da Pa fu scende te Ci pro Latiate Clinene Cli

menete nea; Clinene is nea.

47 47

me ne qui vien Clinene qui vien

Of Pyrrhus and Demetrius, in English & Italian.

*Ye Dees sweetly coming,*

Co lom be vizzo fe

*Bright Venus attending stand rault in your*

da gnido porta te la dea ch' amo

*Places Clinene is here, stand rault in your Place; Clinene is here,*

rote fa l'ame nel fen la dea ch' amo. rote fa l'ame nel fen

For the  
FLUTE

Da Capo

# A SONG in the Opera

*Bright Wonder of Nature, Divine in each Feature, Bright Wonder of Nature, Divine in each Feature, you Conquer all Hearts, Bright Wonder of Nature, Divine in each Feature, you Conquer all Hearts, you Conquer all Hearts, you Conquer all Hearts.*

# Of Thomyris.

*Admiring we're Dying, tis on-ly by fly... ing we're safe from your Darts, Admiring we're Dying, tis only by flyng by fly... ing, we're safe from your Darts.*

Flute

*Da Capo*

# A SONG in the Opera

*Dangers every way surround me, Torments  
fresh begin to wound me, fate my Wishes fly =  
= ing, fly.....ing, fly.....ing, fly.....ing, fly.....  
ments fresh begin to wound me, fate my Wishes fly.....ing:*

# Of Camilla.

*Adagio*  
*If Joy smiles awhile around me, If Joy smiles awhile around  
me, like Flow'rs blasted soon.....tis wasted, & lies a Dying.*

**D.C.**

*Adagio*  
**Da Capo**

A SONG in the Opera,

Can you leave  
 Ranging, ne'er think of Changing, and Constant grow, No, Reform and  
 Marry, No, in Love ne'er vary, No, you'd soon grow Weary, and  
 from me go, No, Reform and Marry, No, in Love ne'er vary, No,  
 you'd soon grow Weary, and from me go.

Detailed description: This page contains a musical score for a song. It features a vocal line on a single staff and piano accompaniment on two staves. The key signature has one flat (B-flat), and the time signature is 3/4. The music is written in a cursive, handwritten style. The lyrics are written below the vocal line. There are various musical notations including notes, rests, and ornaments. The page number '48' is in the top left corner.

Of Thomyris.

You'd wish to leave me,  
 'Til might to love you, you would deceive me, I would deceive you, your  
 Fate you know, I would deceive you, your Fate you know.  
 Da Capo

Flute

Detailed description: This page continues the musical score from page 48. It features a vocal line on a single staff, piano accompaniment on two staves, and a flute part on a single staff. The key signature has one flat (B-flat), and the time signature is 3/4. The music is written in a cursive, handwritten style. The lyrics are written below the vocal line. There are various musical notations including notes, rests, and ornaments. The page number '49' is in the top right corner. At the bottom right, there is a 'D.C.' marking. At the bottom center, there is a 'G' marking.



## A Favourite Air

Tutte le piu vez-zose ar-mi della bel-lez-za  
Cupid relieves me, no longer grieves me, no longer grieves me,

per vincer sua fierez-za per vincer sua fierez-za O bel-la a  
thy flaming Ar-row, Cupid, Cupid, thy flaming Ar-row has pierc'd me

do pra bel-la O bel-la a do pra Tutte le piu vez-zose  
thor-ron, thor-ron, has pierc'd me thor-ron, Cupid relieves me, no longer

armi della bel-lez-za per vincer sua fierez-za per vincer  
grieves me, no longer grieves me, thy flaming Ar-row, Cupid, Cupid, thy

sua fierez-za O bel-la a do pra bel-la O bel-la  
flaming Ar-row has pierc'd me thor-ron, thor-ron, has pierc'd me

## In the Opera of Arfaces.

Bel = la bel = la a = do pra A li so fra le ro le  
Thor-ron, has pierc'd me thor-ron, I burn all over,

del tuo bel labro ardente oratore eloquente si sco = pra  
non can recover my former state, my former state,

amor si scopra oratore eloquente amor a-mor si sco pra  
non can recover my former state, my former state, my former state,

For the Flute.

*A Favourite SONG,*

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

*Beauty now alone shall move him,*

Mars shall know no Joy but Love, Beauty, Beauty, now shall move him,

Mars shall know no Joy but Love, no, no, no, Mars shall know no Joy but Love,

*Beauty now alone shall move him,*

Mars shall know no Joy but Love, Mars shall know no Joy but Love, no, no, no,

no, Mars shall know no Joy but Love; Beauty now alone shall move, alone shall

*In Venus and Adonis.*

*Move him, Mars shall know no Joy but Love; no, no, no, Mars shall*

*know no Joy but Love;* 6 6 6 6 6 6

*Let the wiser Gods reprove him, tender Wives, melting*

*Soft Kisses, mutual Bliss, Beauty charming, Love alarming, raise the*

*Soul to Joys above;* 6 *Let the wiser Gods reprove him,*

*tender Wives, melting Kisses, Beauty charming, Love alarming, raise the*

*raise of Soul to Joys above; Beauty charming, Love alarming, raise of Soul to Joys above*

Da Capo  
Turn over for the Flute

*Beauty now alone shall move him, &c.*  
For the Flute.

Da Capo.

*A SONG in the Opera of Thomyris.*

*Like the Thunder, Like the Thunder, quill a- ming. Royal Frowns the World can awe, the World can awe, Royal Frowns... the World can awe.*

*FADE*

An Opera SONG,

Vivace

Reverend

Anding Pleasure, farewell deceitful Treasure,

Farewell deluding Pleasure, farewell deceitful Treasure, I'll

wander quite from Love..... ve, quite, quite from L. c.....

ve from all its Charms, I'll fly,

Farewell deluding Pleasure, fare =

By an Eminent Master

Anding Pleasure, I'll wander quite from Love.....

ve, I'll wander quite from Love, from all its Charms, I'll fly, I'll wander quite from

Love..... ve, I'll wander quite from Love, from all its Charms, I'll

fly

Since cruel War I've known,

to subdue your proud Domain, I'll run to War's alarms, Conquer there or die, I'll run to

War's Alar..... ms and Conquer there or die, &c

Turn over for y Flute

*Farewel deluding Pleasure &c.*

*Vivace*

*For the Flute.*

*Da Capo.*

*A Favourite SONG in y Opera of Theseus.*

*Allegro*

*See, see, see your Faithful Lover Pining*

Si Si ta - mo ca - ro quanto undi ta

*Lyes, Oh, hear, oh, hear a Tender Heart who for you Dies, who*

mei per che quel - to mio cor - - - - - gia ti do - nai gia

*for you Dies, oh, hear oh, hear a Tender Swain, a Tender, tender*

ti do - nai gia ti do - nai quel to mio cor Si t amo ca - ro

*Swain, who for you Dies. See, see, see, see, see, see, see your*

quanto undi ta mei Si Si Si Si Si Si per che quel

*Faithful Lover Pining Lyes, Languishing lyes, & for you, for you*

to mio cor gia ti do - nai

*In English and Italian.*

*Dies. 6 See, see, see, see, see, see, see your Faithful Lover*

Si Si Si Si Si Si per che quel - to mio cor - - - - - gia

*Pining lyes, and for you Dies*

ti do - nai gia ti do - nai.

*My Heart 'till now was never thus hid before, I own your Pow'r &*

tu sol resto ro fei di quel - to fen ne vi - ver so con

*you Adore, Adore, Oh! spare; Oh! spare my Infant Love, let pity*

tan da - te mio ben no - no ne vi - ver so con - tan da te mio

*move, I own, I own, your pow'r; and you Adore, I own, I*

ben tu sol resto ro fei di questo fen ne vi - ver

*own your Pow'r; and you Adore, and you Adore. D.C*

so con tan da - te mio ben da - te mio ben  
*Turn over for the Flute.*

(Si fi ta-mo ca-ro, &c.) *Fer y Flute.*

*Allegro*

Da Capo

*Young Philoret and Celia.*

*Young Philoret and Celia met in an Old Waddy Grove, the Nymph was coy y Am'rous Boy, Still sigh... t & talk'd of Love. He prais'd her Fairer Air her grace her lovely charming Mein, & swore she was y bright' t Lark that tript it on the Green.*

<i>With Artful Tongue,</i>	<i>Th' insulting Fair;</i>
<i>The Shepherd Sung,</i>	<i>With Scornful Air,</i>
<i>And told a melting Tale,</i>	<i>Still mock'd y Lovesick</i>
<i>But all his Art,</i>	<i>And while he sigh'd,</i>
<i>Could not touch her Heart,</i>	<i>She still reply'd,</i>
<i>Nor all his Skill prevail.</i>	<i>She'd Pleasure in his Pain.</i>

For the FLUTE

64 *Gripe and Shifter; An Epigram.*

Rich Gripe does all his Thoughts; 's turning bend, 's encourage y<sup>e</sup> Wealth he  
wants y<sup>e</sup> Soul to spend; Poor Shifter does his whole Contrivance set to spend  
Wealth he wants if Pow'r to get, how happy wou'd appear to each his  
Fate, had Gripe his Humour, or the Gripe's Estate; Indulgent Fortune  
blend 'em if you can, and of two Wretches make one happy Man.

*Flute*

*A SONG set by Mr Vanbruge.* 65

*Prishee*  
Billy, be n't so jilly, *Prishee* Billy, be n't so  
jilly, thus to waste thy Days, in Grief; you say  
Betty will not let y<sup>e</sup>; but can Scorpion give Relief.

Leave repining,  
Cease your wining,  
Foe on Torment, Grief, and Woe;  
If she's tender,  
She'll surrender,  
If she's tough, e'en let her go.

*Flute*



A Favourite SONG in the Opera of Theseus.

Vieni torna l' do lo mio quel to  
 Turn O turn the dearest Creature, turn  
 Co-ra Con- so lar Vie- ni tor-na Vieni torna l' do lo mi-o  
 heal my wounded Heart, Turn thee, turn thee, turn the dearest Creature  
 questo Co-ra Con so lar quel to co ra con so lar ..... Vieni  
 turn & heal my wounded Heart, turn & heal my wounded Heart ..... Dearest  
 tor-na questo co ra con so lar a con so lar  
 Creature, turn & heal my wounded Heart, my wounded Heart.  
 Vieni torna l' do lo mio questo co ra Con so lar  
 Turn O turn the dearest Creature, turn & heal my wounded Heart.  
 ..... questo co ra Con so lar  
 ..... turn & heal my wounded Heart  
 In- pa ti en ti  
 When you're near me.

quel de- li-o In pa ti en te quel de- li-o che ca ren de  
 nothing's sweeter, when you're absent, then I smart, when you're absent.  
 ne com- prende chi lo- post'a ri tar- da- r  
 then I smart, when you're absent then I smart, O..... 6  
 Chi lo post'a ri tar- dar. Da Capo  
 When you're absent then I smart.  
 Flute  
 Da Capo

# A Favourite SONG

Allegro

Musical score for 'A Favourite SONG' on page 68. The score is in 6/8 time and features a melody with various ornaments and fingerings. The lyrics are: non te me-reo bel-la con-ten-ta ti fa-ro con-ten-ta ti fa-ra no non temer no non temer no non te me reo bel-la con-ten-ta ti fa-ro no non te-reo bel-la con-ten-ta ti fa-ro mer no non te me reo bel-la con-ten-ta ti fa-ro.

# In the Opera of Otho.

Musical score for 'In the Opera of Otho.' on page 69. The score is in 6/8 time and features a melody with various ornaments and fingerings. The lyrics are: no non temer no non temer no non te mere o bel la no non temere o bel-la con-ten-ta ti fa-ro con-ten-ta ti fa-ro sa-ra tuo pre-za quella sa-ra tua pre-da quella ch'il brando mio domo ch'il brando mio domo sa-ra tua pre da quella ch'il brando mio domo.

Turn over for the Flute.

No non teme & c.

Alle. Sym.

Song

Sym

Song

Musical score for page 70, featuring multiple staves of music with various annotations like "Alle. Sym.", "Song", and "Sym.".

For the Flute.

Sym.

Song

Sym.

Da Capo al Segno

Musical score for page 71, featuring multiple staves of music with various annotations like "Sym.", "Song", and "Da Capo al Segno".

*A Favourite SONG,*

*La speranza è giunta in porta ne sa più di che tiene-re*  
*Se tranquillo ve-de il mar se tranquil-lo ve-de il mar setran-*  
*quillo ve-de il mar* *La speranza è giunta in*  
*petto la speranza è giunta in por-ta ne sa più di che te-*  
*ne-re se tranquillo ve-de il mar*

*In the Opera of Otho.*

*Se tranquillo vede il mar*  
*Ne sa più di che te-me-re Se tranquillo*  
*vede il mar*  
*Solman causa al*  
*mio comforto questa sorte di piacere ora più non*  
*so bramar* *o-ra più non so bramar*  
*Da Capo*  
*Turn over for the Flute*

La Speranza, &c. For the Flute.

Musical score for 'La Speranza, &c. For the Flute'. The score consists of ten staves of music. It is divided into sections labeled 'Sym.' (Symphony) and 'Song'. The 'Sym.' sections are on staves 1, 3, 5, 7, and 9. The 'Song' sections are on staves 2, 4, 6, 8, and 10. The music is written in a single melodic line for the flute. The piece concludes with a 'Da Capo' instruction on the final staff.

A Favourite SONG, in the Opera of Vespasiani

Musical score for 'A Favourite SONG, in the Opera of Vespasiani'. The score consists of ten staves of music. It is divided into sections labeled 'Sym.' (Symphony) and 'Song'. The 'Sym.' sections are on staves 1, 3, 5, 7, and 9. The 'Song' sections are on staves 2, 4, 6, 8, and 10. The music is written in a single melodic line for the flute. The piece concludes with a 'Da Capo' instruction on the final staff.

Con forza ascolta ne raggi sui lamia vezzosa rapimmi  
 in se e da che tanto rapito io fui non so dir quanto per  
 dei di me con forza ascolta lamia vezzosa ne raggi  
 sui rapimmi in se e da che tanto rapito in fui  
 non so dir quanto per dei di me.

## A Favourite AIR,

*Se del ta\_ non s'è vaga e non s'è bella. ed in grato esser non l'uo  
 ed in grato esser non l'uo  
 ed in grato esser non l'uo  
 ed in grato esser non l'uo*

## In the Opera of Flavius.

*Si già sento nell' mio petto  
 che l'amor\_ forza le dà sì sì che l'a-  
 mor forza le dà ..... e non è già questo affetto  
 ma rispetto è più non fo no più non fo e rispet-  
 to e più non fo no più non fo e rito  
 petto..... più non. Da Capo*

Turn Over for the Flute

78 *Benché Pouera, &c. For y Flute.*

This page contains a musical score for a flute piece. It consists of ten staves of music. The notation includes various musical symbols such as notes, rests, trills (tr), ornaments (Or), and dynamic markings (Sym., Ntr.). The piece concludes with the instruction *Da Capo.*

79 *A SONG by M<sup>r</sup>. Courtivil Jun<sup>r</sup>.*

This page contains a musical score for a song. It features two systems of staves, each with a vocal line and a piano accompaniment. The lyrics are: "Let Monarchs fight for Power & Fame with Hoyle and  
Obm: Mankind Alarms... Let daily Fears their Sweet  
fright & Fears distur'b their Rest at Night (Greatness shall neer my  
Soul enthral give me Content and I have all". The score includes various musical notations such as notes, rests, trills (tr), and ornaments (Or). A decorative flourish is present between the two systems of staves.

## A Favourite SONG,

*Allegro*

Penſa ad amar che dal tuo cor a =  
 = mor ſi chiede piu che dover - a mor ſi chiede piu che dover piu  
 che dover *tr* *tr* penſa ad amar che dal tuo cor a  
 = mor ſi chiede amor ſi chiede amor amor ſi chiede  
 penſa ad amar che dal tuo cor amor ſi chiede d' amor ſi  
 chiede amor ſi chiede piu che dover piu che dover

## In the Opera of Otho.

amor ſi chiede piu che dover piu che do =  
 = *tr* *tr* amor ſi chiede piu che dover piu  
 che dover *tr* *tr*  
*Val Solo*  
 amore conſiglio tolſe allor che voſſe il reggio ſpoſa a  
 ſolo amor conſiglio tolſe allor che voſſe il reggio ſpoſa a  
 te il penſier a il penſier

Turn over for the Flute



*Penfa adamare, &c. For Flute.*

*Allegro. v.*

Musical score for 'Penfa adamare, &c. For Flute'. The score consists of ten staves of music. The first staff is marked 'Allegro. v.' and includes a 'Sym' (Symphony) section. The second staff has a 'Song' section. The third staff has a 'Sym' section. The fourth staff has a 'Song' section. The fifth staff has a 'Sym' section. The sixth staff has a 'Song' section. The seventh staff has a 'Sym' section. The eighth staff has a 'Song' section. The ninth staff has a 'Sym' section. The tenth staff has a 'Song' section. The score ends with a double bar line and the instruction 'Da Capo'.

*Da Capo*

*A Favourite Minuet.*

Musical score for 'A Favourite Minuet'. The score consists of five staves of music. The first staff is marked '3/4' and includes the lyrics 'Charm'er now ease me, Charm'er now ease me, leave me not'. The second staff has a '6 6 6 6 6 6' marking. The third staff has a '6 6 6 6 6 6' marking. The fourth staff has a '6 6 6 6 6 6' marking. The fifth staff has a '6 6 6 6 6 6' marking. The score ends with a double bar line and the instruction 'Da Capo'.

*Charm'er now ease me, Charm'er now ease me, leave me not*

*ping, here dying for you How could you wound me so*

*and now woud from me go Phillis take care of what you now do do*

*Shou'd you now leave me,  
 Shou'd you, &c.  
 Sighing here striving to conquer Disdain;  
 No sooner you Fly me,  
 More Sorrows they try me,  
 Your Absence Dear Phillis, augments my Pain.*

**Flute**

Musical score for 'A Favourite Minuet'. The score consists of two staves of music. The first staff is marked '3/4' and includes the lyrics 'Charm'er now ease me, Charm'er now ease me, leave me not'. The second staff has a '6 6 6 6 6 6' marking. The score ends with a double bar line and the instruction 'Da Capo'.

A Favourite SONG

Allegro

Musical score for 'A Favourite SONG' in 2/4 time, marked Allegro. The score consists of a vocal line and a piano accompaniment. The vocal line includes the following lyrics: *Alta finta dimmi il vero troppa se die de il pensiero quando a temi finge se bella dimmi il vero dimmi alla finta dimmi il vero dimmi il vero troppa se die de il pensiero die de il pensiero quomba a temi finge bel...* The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Performance markings include *Pia.* and *Tr.* (trills). Fingering numbers (6, 7, 4) are indicated throughout the piece.

In the Opera of Otho.

Musical score for 'In the Opera of Otho.' in 2/4 time. The score consists of a vocal line and a piano accompaniment. The vocal line includes the following lyrics: *la quando a temi finge bel... la troppa se die de il pensiero quomba a temi finge bella Or mi ramò mi da presso da presso vei dicend'grate stesso ogni tal ch'io deggio in petto infede le a un altro oggetto ricetar fiamma non lo chiedo in petto infede le a un altro oggetto ricetar fiamma non lo* The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Performance markings include *Pia.*, *Tr.*, and *D.C.* (Da Capo). Fingering numbers (7, 6, 7, 6, 6, 7, 6, 4, 7, 4, 6) are indicated throughout the piece. The score concludes with the instruction *Turn over for the Flute*.

86 *Alla Fama, &c.* For the Flute.

*tr. Sym*

*Song*

*Sym*

*Song*

*tr.*

*Da Capo*

*A Favourite AIR.* 87

*tr.*

Conquering Beauty tis I still adore, tho' Thousands

your Victim has fell before. Let Pity now move,

grant me your Love, Dearest your Aid I Implore.

*Lovely Transporter  
Your Faithful relieve,  
I'll Crown you with Glory,  
Charmers believe:  
I'll banish all Fear,  
Forget Dull Care,  
Let me my Senses retrieve.*

Flute

*A SONG in the Necromancer,*

*Vivace*

Cupid God of pleasing

Anguish teach th' enamour'd Swain to languish teach him

fierce Desires to know teach him fierce Desires to know

Heroes would be lost in Story did not Love inspire their Glory

*O; Harlequin D<sup>r</sup> Faustus.*

Did not Love inspire their Glo

ry Love does all that's Great below

Love does all that's Great be low



## A Favourite SONG,

Non è Cupido nò che mi tormenta il Sen che  
pena al Cor mi dà che pena al Cor mi dà non  
è Cupido nò che mi tormenta il Sen che pena al Cor mi  
dà che pena al Cor mi dà ciò che l'affligge più e  
quel uero piacer che ognor le fa ueder desia di li ber

## In the Opera of Vespasian.

ta non è Cupido no che mi tormenta il Sen che  
pena al Cor mi dà che pena al Cor mi dà

L D S T E

A SONG in y<sup>e</sup> Necromancer,

Ghosts of ev'ry Occupation, ev'ry Rank, & ev'ry Nation, some with  
 Crimes, all foul & spotted, some to happy Fate allotted, Press the  
 Stygian Lake to pass. Here a Soldier's rows like Thunder,  
 Prates of Venches, Wine & Plunder, Statesmen here the Times accusing,  
 Poets sence for Rhymes abusing, Lawyers chattering, Courtiers flatter'ing,

Or; Harlequin D<sup>r</sup> Faustus.

Bullies ranting, Zealots canting, Knaves & Fools, of ev'ry Class,  
 Knaves and Fools, of ev'ry Class.  
 Flute

A Favourite SONG,

*Alloro*

Ben che mi sia crudele ben che infideli sia infida l'alma mia non  
 non sarà così no non farà

no non farà così Ben che mi

sia crudele ben che infideli sia infida l'alma mia infida l'alma mia non

In the Opera of Otello.

Sarà così no non sarà

no non sarà così

tr  
 Sentate mi que

re il nome del d'amore poi rendi a questa core il benche lo tradi poi rendi a que se e...

D.C.  
 e poi rendi a que se core il benche lo tradi il benche lo tradi

D.C.  
 Turn over for the Flute

*Benche mi fia, &c. For y<sup>e</sup> Flute.*

*Sym.*

*Song*

*Sym.*

*Song*

*Sym.*

*Sym.*

*Da Capo*

*A Song in y<sup>e</sup> Opera of Love's Triumph*

*Sings*

*Cares fly away, when Sports advances,*

*Let all be gay, but while you Play...*

*benches of fatal glances*

*Flute*



*A Favourite SONG in y<sup>e</sup> Opera of Floridante*

*Oh my Treasure, Crown my Pleasure, let this be the*

*happy Night: Bless, O bless me, kindly press me, let me*

*die with dear Deli... ght, let me die w<sup>th</sup> dear Delight.*

*Leave this Trembling,  
And Dissembling;  
Lay aside all Female Art:  
Loves soft Pleasure,  
Beyond Measure,  
Will atone for all its Smart.*

FLUTE

Will

*A Favourite SONG in y<sup>e</sup> Opera of Astartus*

*Transported w<sup>th</sup> Pleasure, I gaze on my Treasure, & ravish my*

*Sight, & ravish my Sight, While she gaily smiling, my Thoughts*

Adagio

*= gue ... ling, augments my Delight.*

Adagio

*How blest is a Lover,  
Whose Torments are over,  
His Fears & his Pain, his Fears & his Pain,  
When Beauty relenting,  
Repays with consenting,  
Her Scorn and D disdain.*

Flute

Adagio

A SONG in the Opera

*Spare my sorrow Rural Pleasure,*  
*Rural Pleasure, you torment me in dispair; you torment me in dispair;*  
*Spare my sorrow Rural Pleasure; you torment me in dispair;*  
*You torment me in dispair; spare my sorrow Rural Pleasure*  
*you torment me in dispair;*

Of Love's Triumph.

*Doleful Leafure, lonely Mountains, shady Groves, and weeping*  
*Fountains feed my Anguish, feed my Anguish, whilst I Lan-*  
*guish Love's Li so claim my ca... reliev; Li so claim my care.*  
 Da Capo

For the FLUTE

Da Capo

# A Favourite AIR

Dear pritty Maid, don't fly me so, but once more turn this way; Don't fly me so, turn once more, pritty Maid, turn this way; Don't fly me so, turn once more, pritty Maid, turn this way: In tender Amour's we'll pass away Time, with innocent Sport and Joy, n

The musical score for 'A Favourite AIR' is written in 6/8 time with a key signature of one sharp (F#). It consists of six systems of music, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The piece concludes with a double bar line.

# In the Opera of Astartus.

Innocent Sport & Joy, We'll sweetly love and our Days happily thus imploy, Remember, my dear'st, Beauty will soon decay; Think Oh my Dear, Time goes on, Beauty will soon decay

Da Capo

Flute

Da Capo

The musical score for 'In the Opera of Astartus' is written in 6/8 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The piece concludes with a double bar line. A section for Flute is indicated below the piano accompaniment.

*A SONG, set by Mr. John Weldon.*

Let Ambition Fire thy Mind, thou wert born o'er  
Men to Reign; Reign. Not to follow Flocks despid,  
scorn thy Crook and leave the Plain, Not to follow  
Flocks despid, scorn thy Crook and leave the Plain.

*Crowns I'll throw beneath thy Feet,  
Thou on Necks of Kings, shall tread;  
Joys in Circles Joys shall meet,  
Which may e'er thy fancy lead.*

Flute

*A Favourite Minuet.*

Lovely Charming Fair to you none can Compair for Beauty  
Shape by Air. Indulgent Dearest Crea-  
-ture spare your Faithful Swain I will storm Thunder I will Fight  
and Plunder I will bring all under who e'er should you Disdain

*F L O U T E*

106 *A Favourite SONG.*

Tu uoi chi o parta in parto Jdo - - lo del mio cor mi

senza co - re tu uoi chi o parta in parto

Jdolo del mio cor mi senza co - re in parto so parto

Jor

= dolo del mio cor mi senza co = re

parto rona nel partire il desio di rivederti accoregie il mi

*in the Opera of Rhadamistus* 107

= o dolo = re parto ma nel partire il desio di rivederti ac

*Dal segno*

crefce il mio dolo - - re Tu 8. 8.

Flute

*sym*

*song*

# A Favourite SONG,

*Aure*

noi che m'ascoltate per pietade omai narrate al mio ben chi jo son tra-

-dito Son tradi = tu aure noi che m'ascoltate per pie-

-tade omai narrate al mio ben chi jo son tradita Son tradi =

ta aure noi che m'ascoltate per pietade omai narra-

# In the Opera of Vespasian

te al mio ben chi jo

Sen chjo son tradita Son tradita tradita

dite a lui che je non mi ne traverà che le mie

penetraverà che le mie penca van tolta a me la vita avran'

tolta a me a me la vita

Da Capo

Turn over for if Flute

*Ave Voi &c.* For the Flute.

Musical score for 'Ave Voi &c. For the Flute'. The score consists of ten staves of music. The first staff is the melody, and the subsequent staves are accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes various musical notations such as trills (tr), slurs, and dynamic markings. The piece concludes with a *Da Capo* instruction.

*A Favourite Minuet.*

Musical score for 'A Favourite Minuet'. The score consists of ten staves of music. The first staff is the melody, and the subsequent staves are accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes various musical notations such as trills (tr), slurs, and dynamic markings. The piece concludes with a *Da Capo* instruction.

*Phyllis the Lovely, turn to your Swain, turn to your*  
*Swain, before it's too late: Should you Deny, he'll Fly,*  
*you'll be Coy..... ing your Fate.*

*He's young and airy,*  
*Soon he may va.....ry,*  
*Soon he may, &c.*  
*And think you a Toy:*  
*Then you'll Despair,*  
*Beware Dear Fair*  
*You..... be not Coy*

Flute

Con raggio placido di bella speme dentro quest' anima Striciando  
 uadrician...  
 do uas  
 un raggio placido di bella speme dentro quest'  
 anima dentro quest' anima Strician do uas Strician...  
 do

ua Strician do uas  
 e ua dicendomi che del mio fato lo Segno rigido  
 Si placheru e ua dicendomi che del mio fato  
 lo Segno rigido Si pla-cheru... lo  
 Segno... no =  
 rigido Si pla-cheru...  
 placheru Dal Segno  
 Turn over for 8<sup>th</sup> Flute



114 *Conraggio Placido, &c.*

*Sym.* *tr* *S.* *Song*

*tr*

For the Flute 115

*tr* *tr* *Sym.* *Song*

*b* *b*

*S. Da Capo*

P 2

*A Favourite SONG,*

As A... mo =  
Nene e... ver

ret with Phil... lis Sat, one Ev'ning on the Plain, & saw the  
had so strange an Art, his Passion to con-vey, in to a

Charming Strephon wait, to tell the Nymph his Pain. Pain  
Lift ning Vir-gins Heart, & steal her Soul - a way. way.

The threatening  
Fly Fly by

Danger to re-move, she whisperd in her Ear, ah! Phillis  
times for fear you give Oc-casion for your Fate in vain

*Set by M<sup>r</sup> Dieupart.*

if you would not Love, this Shepherd do not hear.  
She in vain I Strive alays..... 'tis now too Late!

Sym.

Sym.

Sym.

# Bright Celia &c

When bright Celia on the Plain, like a Goddess did appear  
 whilst with Magick eery strains play'd soft Lays to Charm's Fair  
 but all their Art she seem'd to hate, & scornful glanced by,  
 whilst each other curs'd their Fate, to see her from 'em Fly.

The musical score for the vocal part and piano accompaniment. The vocal line features several triplet markings. The piano accompaniment includes bass clef, treble clef, and figured bass notation.

## FLUTE

The flute part consists of three staves of music, primarily featuring triplet patterns and sixteenth-note runs.

# A Favourite SONG.

Love me no more love me no more, lest to destruction  
 I adore, and Dye as Thousands has before, your killing  
 Eyes, my Fate declare: my Fate declare, too much excess of  
 Joy I share, too great's the Pleasure for me to bear.

The musical score for the vocal part and piano accompaniment. The vocal line includes a trill (tr) and a fermata (f). The piano accompaniment includes bass clef, treble clef, and figured bass notation.

## Flute

The flute part consists of three staves of music, featuring various melodic lines and rests.

## A Favourite SONG

*Largo* *Cara*

*sposa amato bene prendi spene che non sempre irato il*

*cielo volgerà lo sdegno in me Cara sposa amato*

*bene prendi spene che non sempre irato il cielo volgerà lo sdegno in*

*me prendi spene cara sposa prendi spene che non*

## In the Opera of Rhadamistus.

*Sempre irato il cielo volgerà lo sdegno in me*

*Sembra ch' Dio dal nobil core il do-*

*-lore ch' il vederti la grimare fa tremar lo spiro e'l*

*pie ch' il vederti lagrimare fa-tre =*

*= mar lo spiro e'l pie *Da Capo**

*Turn over for the Flute.*

*Caru Sposa, &c.* For the Flute.

Musical score for 'Caru Sposa, &c.' for the Flute. The score consists of ten staves of music. The first staff begins with a treble clef and a common time signature. The music is written in a single melodic line. The piece concludes with the instruction 'Da Capo' written in italics at the bottom right of the final staff.

*A Favourite SONG.*

Musical score for 'A Favourite SONG'. The score is arranged in two systems. The first system contains two staves: the top staff is the vocal line with lyrics, and the bottom staff is the piano accompaniment. The lyrics are: 'Can you now leave me and so deceive me think how you grieve me'. The second system also contains two staves: the top staff is the vocal line with lyrics, and the bottom staff is the piano accompaniment. The lyrics are: 'O Lovely Fair Will you turn Rover and love another the I am dying when you are Flying Dearest Dearest you're all my Care'. The piano part includes a 'Ritornel.' section. The score concludes with a 'Flute' section consisting of three staves of music. The page number 'Q2' is printed at the bottom center.

124 *A Favorite SONG,*

*Allegro*

*Pia.*

pen-ster-re-gale no non-ji-ja no no pen-ster-re-ga--le no non-ji-ja

Penche lo strale non giunge al segno pen-ster-re-gale no non-ji-ja

ja no no non-ji-ja finche lo strale non giunge al segno pen-ster-re-gale

pen-ster-re-gale pen-ster-re-gale no non-ji-ja no non-ji-ja pen-ster-re-gale

no no non-ji-ja no no finche lo strale non giunge al segno

Detailed description: This page contains a musical score for a song. It features a vocal line and a piano accompaniment. The tempo is marked 'Allegro' and the dynamics include 'Pia.'. The lyrics are in French and Italian. The score is written on ten staves. The piano part includes various chords and arpeggios, with some numbers (6, 66, 76) written below the notes. The vocal line has lyrics written below the notes.

*In the Opera of Floridante.* 125

pen-ster-re-gale no non-ji-ja no no pen-ster-re-ga--le no non-ji-ja

ja

ch'un non dis-corre L'idee d'un Regno ch'un non dis-corre

L'idee d'un Regno il cor-ge all'opre non tro-vera il cor-ge all'opre non tro-vera

no no non tro-vera no no non tro-vera

Turn over for y<sup>e</sup> Flute

Detailed description: This page contains a musical score for a song from the opera 'Floridante'. It features a vocal line and a piano accompaniment. The lyrics are in French. The score is written on ten staves. The piano part includes various chords and arpeggios, with some numbers (6, 66, 76) written below the notes. The vocal line has lyrics written below the notes. At the bottom right, there is a note 'Turn over for y<sup>e</sup> Flute' and a key signature change to D major (D-C).

126 *Tanche lo Strale &c.* For y<sup>e</sup> Flute

*Da Capo*

*A Favourite Mimiet* (127)

Why, why must I feel your Dart, & you Despise me, & you De-  
spise me, and you Despise me... when pierc'd my Heart.  
Sure, like me none e'er was pair'd, to love so true yet be Despair'd

*Would, would you once smile on me,  
What I endure,  
What I, &c.  
What I endure, you soon would free,  
Cares, and Fears, they'd fly away,  
'Tis your Love would all repay.*

Flute

A. Favourite SONG.

Deh non dir che molle amante agli augelli ed alle piante  
 m'intende... s'è favellar ch'agli augelli alle...  
 piante m'intende... s'è favellar...  
 m'intende s'è favellar deh! non dir deh non dir che molle amante  
 agli augelli ed alle piante m'intende s'è favellar

In the Opera of Otho.

m'intende s'è favellar...  
 For. pia. for  
 m'intende s'è favellar  
 pia. for pia. for  
 di con lo pre agora se' ir più jam - na ch'è il mio No... me a s'è  
 =br... il mio nome a' illyti ai  
 Tutti cur per the Flute.



*Deh' non dir, &c.* For the Flute.

Musical score for 'Deh' non dir, &c.' for the Flute. The score consists of ten staves of music. It begins with a treble clef and a key signature of one sharp (F#). The music is characterized by rapid sixteenth-note passages and trills, indicated by 'tr' above several notes. A fermata is placed over a measure in the seventh staff. The piece concludes with the instruction 'Da Capo' at the bottom right.

*A SONG by an Eminent Master: 131*

Musical score for 'A SONG by an Eminent Master'. The score is written for voice and piano accompaniment. It features a treble clef and a key signature of one sharp (F#). The lyrics are: "When we're Young we're prone to Marry, but too soon we vary, too soon we vary, when too late. Tho' we should Love so dearly, nothing more sincerely, nothing more sincerely, yet too oft we Hate." The piano accompaniment includes various ornaments such as triplets and sixteenth-note patterns.

Flute

Flute part of 'A SONG by an Eminent Master'. The flute part is written on a single staff with a treble clef and a key signature of one sharp (F#). It features intricate passages with triplets and trills, mirroring the piano accompaniment.

A Favourite SONG,

dolce quanto care son le gioie nel mio sen quanto ca  
 Quando dolce quanto care son le gioie nel mio  
 sen son le gioie nel mio sen quanto dolce quanto  
 care son le gioie nel mio sen nel mio sen quanto  
 dolce quanto care quanto dolce quanto ca... re quanto

In the Opera of Flavius.

dolce quanto care son le gioie nel mio sen quanto ca  
 re son le gioie nel mio sen  
 Ora si posso sperare di godere il caro  
 ben Ora si era si posso sperare di godere il caro ben ora si posso sperare di god  
 ere il caro ten

Dal Segno

Turn over for the Flute

154 *Quanto dolci &c.* For the Flute.

*Sym*

*Song*

*Sym*

*Duo Capite*

*A SONG by an Eminent Master.* <sup>155</sup>

*Dear charmer of my Pleasure, I on...ly wait your Leisure*

*to be reviv'd with the Treasures of... your tender Heart*

*now dearest kindly use me and don't with Friends pursue me*

*lest you by Death should lose me for fatal is your Dart*

*Flute*

*A Favourite SONG,*

Why does my  
Heart thus restless Prove, what would it tedious Trifler  
have, alas I fear I'm sick of Love, the Fool is caught  
fair Myra's Slave why does my  
Heart thus restless Prove, what would it tedious Trifler  
have, alas I fear I'm sick of Love, the Fool is

*By an Eminent Master.*

Caught Fair Myra's Slave. Great God of  
Love! to ease my Pains, and cure these Ills too  
late I find, I beg not you would break my  
Chains, but in the same the Fair One bind;  
I beg not you would break my Chains, but in the  
same the Fair One bind.

Turn over for the Flute

*Why does my Heart &c. For y<sup>e</sup> Flute*

*Sym.*

*Song*

This page contains a musical score for a flute piece. It features ten staves of music. The first staff is labeled 'Sym.' and the second 'Song'. The music is written in a single system with a treble clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and ornaments.

*A Favourite Minnet*

*While I'm a Pleading, your Beauty to gain, my Heart it's a*

*Bleeding, I fear your Disdain. O Lovely dear Creature Divine in*

*each Feature, let not your Faithful adore you In vain.*

This page contains a musical score for a piece titled 'A Favourite Minnet'. It features three systems of music, each with a vocal line and a piano accompaniment. The first system includes the lyrics 'While I'm a Pleading, your Beauty to gain, my Heart it's a'. The second system includes 'Bleeding, I fear your Disdain. O Lovely dear Creature Divine in'. The third system includes 'each Feature, let not your Faithful adore you In vain.' The music is written in a single system with a treble clef and a key signature of one flat.

*O where shall I wander; desparing with Grief,  
But to you dear Cloe, to give me Relief,  
All Sorrows they Fly me, when you come but nigh me  
Of all the World's Pleasure, 'tis you are y<sup>e</sup> Chief.*

**Flute**

This section shows the flute part of the 'A Favourite Minnet' piece. It consists of two staves of music, both in a single system with a treble clef and a key signature of one flat.

A Favourite SONG,

*Largo*  
*Par = tr Si Ritto Si ma non fo poi*  
*Come a te Spofo gradito questo Sen ritornerà come a te Spofo gra-*  
*-dito questo Sen ritornerà Spofo gradito par to*  
*Si par to Si ma non fo poi come a te Spofo gradito questo*  
*Sen ritornerà questo Sen ritornerà non fo come a te questo*

*Sei ritornerà non fo non fo Spofo gradito come a te Spofo gradito questo*  
*Sen questo Sen ritor = nera io già*  
*Scorgo aver fo fatto contro noi di strali armato contra noi di strali*  
*armato mi non fo ma non fo pa che sarà io già lutto aver fo fatto contro*  
*noi di strali armato mi non fo ma non fo poi che sarà*

D-C  
D-C

Turn over for the Flute

142

*Parte si Parte, &c.* For the Flute.

*Da Capo*

*A Favourite SONG.*

143

*Lovely dear Charmer, come fly to my Arms, my dearest*

*Treasure bless me with your Charms. Tho' Thousands they desire me,*

*my Fate I'll try for you my dear Phillis I'll Conquer or Dye.*

*Be kind to me dearest, I'll Laugh at my Foes,  
In triumph I'll lead you, who dare to oppose!  
Tho' Rebels invade me, I'll still Pursue,  
To drive all before me, dear Phillis for you.*

Flute

SONG for two Voices,

Generous Wine, and a Friend in  
whom I can confide,  
Generous Wine, and a Friend in  
whom I can confide, and a cleanly bright girl, I would  
have for my Bride.  
have for my Bride.

I'll keep a brace of  
Geldings, an easie Pad, to please my Spouse, kind Fate what more I  
keep a brace of Geldings, an easie Pad, to please my Spouse, kind  
Fate, ne'er to want my dear Flash & in friendly Bumpers, in  
Fate no more I Ask, ne'er to want my dear Flash & in friendly  
friendly Bumpers, ever briskly carrouze.  
friendly Bumpers, ever briskly carrouze

Da Capo al Segno.  
Turn over for the Flute



*Generous Wine, &c. For the Flute.*

*Sym*

First system of musical notation for 'Generous Wine, &c. For the Flute.' It consists of two staves in 2/4 time, marked 'Sym'.

Second system of musical notation, including a repeat sign and the word 'Song' written below the staff.

Third system of musical notation, continuing the piece.

Fourth system of musical notation, marked 'Sym'.

Fifth system of musical notation, continuing the piece.

Sixth system of musical notation, including a repeat sign and the word 'Song' written above the staff.

Seventh system of musical notation, continuing the piece.

Eighth system of musical notation, continuing the piece.

Ninth system of musical notation, ending with the instruction 'Da Capo'.

*A Favourite SONG.*

First system of musical notation for 'A Favourite SONG.' It consists of two staves in 4/4 time, with lyrics: *In Love never vary, never vary, but be Merry,*

Second system of musical notation, with lyrics: *be kind & be Airy, Courting, Sporting, Play, While Fools*

Third system of musical notation, with lyrics: *are it teasing, think of nought but pleasing, like Doves*

Fourth system of musical notation, with lyrics: *with your Loves, now pass your Time away.*

Fifth system of musical notation, labeled 'Flute' and featuring a key signature change to one sharp (F#).

A Favourite SONG,

*Pia.*

Qual nave smarrita tra firti e tempeste ne luce ne  
 porto gli toglie il timor ne luce ne porto gli toglie il timor  
 qual nave smarrita tra firti e tempeste ne luce ne  
 porto gli toglie il timor - - ne lu - ce ne porto gli toglie il ti -  
 mor gli toglie il timor ne luce - ne porto gli toglie il ti  
 mor gli toglie il timor *sal*

In the Opera of Rhadamistus.

io senza lei non trovo conforto al  
 misero cor non trovo conforto al misero cor. *D.C.*

*Sym.*  
*Song*  
*Sym.*  
*Song*  
*Sym.*  
*Song*  
*Sym.*  
*Song*

*Da Capo*

150 *A Favourite SONG,*

*Volgendo a pie lo squar do vedrai qual dolce affetto per  
te si de sta in petto che se spirar mi fa  
Volgendo a me lo squar do ve  
drarai qual dolce affetto vedrai qual dolce affetto per ti si de sta in petto che se spirar mi  
fa*

*In the Opera of Griselda.* 151

*che se spirar mi fa che se spirar mi fa  
che se spirar mi fa  
la tua similiaza uaga i miei desiri appaga  
per te il mio fido amor l'ultima ancor farà per te il mio fido amor  
l'ultima ancor farà per te il mio fido amor l'ultima ancor farà*

D.C  
*Turn over for the Flute*

152 *Volgendo amelo, &c.* For the Flute.

The musical score consists of ten staves of music. The first staff is marked 'Sym.' and the second staff is marked 'Song'. The music is written in a single system with a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A trill (tr) is indicated above a note in the eighth staff. The piece concludes with a 'Da Capo' marking and a repeat sign. The text 'The end of the First Volume.' is printed at the bottom of the page.

The end of the First Volume.

2v 8ve

